

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 104

TOLEDO, OHIO

DECEMBER, 1943



CHRIST AT EMMAUS

REMBRANDT VAN RIJN



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FOUNDED BY EDWARD DRUMMOND LIBBEY

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EDITORIAL

We have spoken before of the declining incomes of endowed institutions. It is no new story, having been told with increasing frequency and emphasis during the last ten years by schools, colleges, libraries, hospitals and museums throughout the land.

To the problems of reduced income has been added that of increased cost of operation. A higher price for coal or an increased tax on freight shipments or telephone calls affects the Museum just as it does any other business or individual.

To meet these changed conditions the war has made possible a consolidation and reduction of some of our activities. To continue to provide others it may be necessary to make a charge for services which have previously been free.

We have always felt that the blessings of art should be available to all without charge. We hesitate, therefore, to apply a fee, no matter how modest, to admission to the Museum or to participation in its classes.

We prefer to strengthen our membership and to seek additional sources of income from gifts and bequests both large and small.

There are many ways in which special funds, ranging upwards from a few hundred dollars, can be of inestimable benefit, not to the Museum, but through the Museum to the community, and particularly the young people, which it serves. The President or the Director are always available to discuss gifts with potential donors.

Meanwhile we hope for the continued support of our Members, whose annual dues go far to maintain our unendowed educational work for all the people of Toledo.

SOME RECENTLY ACQUIRED ETCHINGS

THE Museum's print collection continues to grow in many directions; of late we have had the opportunity to strengthen our representation of some of the most important of the early engravers and etchers. Prints recently acquired add outstanding works by the greatest etcher of all time, Rembrandt van Rijn. Five of these depict scenes from the life of Christ, supplementing the few, though important, religious subjects already in the collection.

The greatness of Rembrandt is shown in his many-sided interests. Equally at home with paint and the etcher's needle, he succeeded in such a variety of subject and form of expression as few artists before or since have attempted. At portraiture he was a master; his figure sketches and scenes of daily life evidence his deep interest in humanity; as for landscape, we have only to see the *Three Trees* to realize his love for nature and his mastery of light and shade in expressing it. In religious scenes, however, Rembrandt reaches the highest point of his genius. In them all the qualities of his great portraits, his human interest character studies and his knowledge of composition and chiaroscuro have their fullest play.

Christ Driving the Money Changers from the Temple, signed and dated 1635, is the earliest of the recently acquired prints. Magnificent in conception, though small in size, a sense of space and distance is given by the use of tall columns and high arches, and the disposal of the groups of figures emphasizes the third dimension. In the left foreground is the scene of action, the sellers of articles for sacrifices and the money changers leaving hurriedly in confusion as Christ towers over them. In the middle distance at the right is the High Priest surrounded by a group; and in the background a few figures lightly sketched carry the eye further into the building.

The delicately drawn *Christ Carried to the Tomb* comes next in sequence, having been done about 1645. The lines, though light, freely drawn with little emphasis of drypoint, are convincing and sure. Each has its essential place in the composition. The print shows Rembrandt's artistry in fully expressing an idea and emotion with a minimum of detail. This fine impression was formerly in the collection of the *Bibliothèque de Belgique*.

Another print which shows Rembrandt's mastery in the depiction of Biblical themes is the *Christ Preaching*, one of the most striking in this group. It compares in beauty of composition and range of characters with the *Hundred Guilder Print*. The figure of Christ is set back into the scene, an open space of pure white at His feet, and surrounding this space a group of figures arranged in a circle,



CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE REMBRANDT VAN RIJN

filling the foreground. Through an open doorway is a vista of buildings, giving depth to the composition, and suggesting the source of light which contrasts with velvety black shadows. This etching is dated about 1652.

A simple composition characterized by symmetry and balance attracts us in the Christ at Emmaus of 1654. Open line, with little shading, delineates the four figures and gives them importance in a background devoid of detail. The story is told dramatically and nothing detracts from the central theme.

The Agony in the Garden of about 1657, though small in size, expresses the profound emotions of the moment depicted. This print has been in important collections, including the Berlin Museum.

The Museum's Rembrandt collection is now well-rounded, containing twenty etchings,—including the above five,—among which are numbered his masterpieces, Christ Healing the Sick, and the Three Trees, as well as many others of exceptional importance and quality. They offer a wide range of subject and show the development of his work in its many phases.

EXHIBITIONS

THE 1944 season begins with an important exhibition of Ancient American Art, which will open on January 2 and continue throughout the month. Pottery, textiles, and many other interesting objects have been assembled from museums and collectors, showing the art and culture of civilizations which had flourished before the time of Columbus. Included are bone carvings of the prehistoric Eskimos in the Alaskan region, the art of the great Mayan culture of Central America, the art of the Toltecs, the Aztecs and the Mound Builders. There will also be shown some examples of Post-Columbian art of related peoples and localities and also objects which evidence the cultural interchange which has taken place between the East and West in past centuries and up to modern times.

The February exhibition, *Brazil Builds*, is one of unusual interest. Made up of photo-murals and scale models of three centuries of Brazilian architecture, it was assembled and is being circulated by the Museum of Modern Art, New York. About one-third of the exhibition is devoted to the charming seventeenth century Colonial architecture of the country. The remainder features impressive examples of modern architecture in Rio and Sao Paulo. Brazil is an acknowledged leader in functional architecture, its special contributions being in the control of heat and light through external structural design and in the use of open ground areas. The remarkable photographs taken for this exhibition present Brazilian architectural accomplishments most vividly.

Visitors to the Museum in March will have an opportunity to see paintings of the war fronts and America at war as depicted by well known American artists. The Life Magazine-sponsored War Art Exhibition includes more than one hundred works, done in North Africa, the South Pacific, and other places, together with scenes of the Solomon naval battles, and bombing missions over enemy territory from England. Floyd Davis paints Bermuda at war. Peter Hurd was on assignment in England painting the men and activities of the famous American Eighth Air Forces Bomber Command. Tom Lea boarded a U. S. destroyer and reported how America was patrolling the Atlantic and getting lend-lease material abroad. Fletcher Martin has just completed a series of paintings on the African theater of war. Barse Miller's water colors depict the story of America's supply lines—railroads, harbors and bridges. Paul Sample painted scenes of an American submarine base in the Hawaiian Islands. Several other artists have also contributed paintings to this series.



END OF SUMMER

GLADYS ROCKMORE DAVIS

ELIZABETH C. MAU BEQUEST

FIVE NEW AMERICAN PAINTINGS

THE Elizabeth C. Mau bequest has again enriched the Museum's collection of contemporary American paintings. Five works included in the 1943 Summer Show were selected as being representative examples of outstanding work today.

Visitors were especially delighted with the charming oil by Gladys Rockmore Davis called *End of Summer*, which depicts the Davis children, Deborah and Noel, resting on a sofa with their pet dachshund, Nietzsche. Painted in a color scheme of brilliant reds and greens, deep ultramarine and black, a luminous effect is achieved by the alternate application of thin turpentine washes and thin coats of pure paint, varnished frequently and repeated until the desired result is obtained. *End of Summer* has been widely reproduced and has just been returned to Toledo from the Carnegie Institute, Pittsburgh, exhibition of *Painting in the United States*.

Sharing the popularity of *End of Summer* was the painting, *Amalia* by Alexander Brook. In *Amalia*, Brook reveals his artistry in the use of suave color and graceful drawing. The painting catches

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NEW MOON

HILDE KAYN

ELIZABETH C. MAU BEQUEST

a momentary pose of a teatime visitor, seated in an antique chair, and is attractive in subject as well as in treatment. Amalia has also been exhibited until December 12, in the Art Institute of Chicago. Brook is one of America's outstanding figure painters and is represented in many important museum collections.

New Moon by Hilde Kayn, a first-time exhibitor in our Summer Show, was also selected for acquisition. Since then Mrs. Kayn has received an honorable mention in the Carnegie Institute's exhibition and a first prize at the recent New York showing of the Allied Artists of America. New Moon is a kaleidoscope of color, with gypsy-like figures, well rendered, dancing on the green. The artist's characteristic brilliantly lighted accents are here focused on two girls with gleaming white blouses.

Reginald Marsh is well known for his paintings of crowds, usually the people at entertainments in public parks or burlesque theatres. His canvas, Pursuit, shows a blond young woman, seated

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on a merry-go-round horse, the menacing figures close behind her existing only in her thoughts. Movement is expressed with curves and light and shade dancing over the tinsel architectural details.

Henry Mattson's mysterious paintings of the sea are perhaps the best known of his works. In *Big Rock Pool*, a night scene, his characteristic deep blues and greens create a painting of mood. The dark water and trees, lighted by an unseen moon, are punctuated by flecks of churning foam and white birch bark. Mattson, who came from Sweden in 1906, lives and paints in New England.

All of these paintings, varied as they are in subject and style of painting, have in common good composition, color and artistic handling, and are welcome additions to our collections.

WORDS OF PRAISE

WHILE we welcome constructive criticism, for it helps us to see ourselves as others see us, we are not averse to receiving an occasional word of approbation or compliment, for it makes us feel that our efforts are appreciated.

A number of recent communications have warmed our hearts to the extent that we wish to share with our Members these excerpts:

I am writing to express my appreciation of the courtesy extended me by your organization in donating me a ticket to the concert by the Boston Symphony Orchestra in the Peristyle, last Thursday evening. I enjoyed the concert greatly, and believe that you are rendering a fine service by making such performances available to service men.

I also wish to congratulate you on the excellence of the Peristyle as a setting for musical events; it is unique among the concert halls I have visited in many cities.

Again thank you very much for your generosity, and be assured that I thoroughly enjoyed my visit.

RAYMOND A. LUCAS, Warrant Officer, (j.g.) U. S. Army.

The catalogue which I ordered by phone last Saturday reached me today. Like the Art Museum itself it is a superb work, thoroughly in keeping with the good taste characteristic of your Museum. I would also like to add that I was very much impressed by the courtesy of the management, which makes visitors feel like guests rather than strangers. It is just this spirit, and the parlor-like atmosphere of the galleries which raises your Museum above the level of the morgue-like appearance of so many art galleries. Congratulations!

JOHN J. BEDNAR, University of Notre Dame.